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# American Art News

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## EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.  
IN THE GALLERIES.

### New York.

**Blakeslee Gallery**, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
**Julius Böhler**, 34 West 54 St.—Works of art. Old paintings.  
**Bonaventure Galleries**, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
**Canessa Gallery**, 479 Fifth Avenue—Antique works of art.  
**C. J. Charles**, 718 Fifth Avenue—Works of art.  
**Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.  
**C. J. Dearden**, 7 East 41 St.—Old chairs.  
**E. Dreyfous**, 582 Fifth Ave.—Antique and modern works of art.  
**Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.  
**Duveen Brothers**, 302 Fifth Avenue—Works of art.  
**Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
**V. G. Fischer Gallery**, 467 Fifth Avenue—Selected old masters.  
**The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.  
**P. W. French & Co.**, 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.  
**Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.  
**J. & S. Goldschmidt**, 580 Fifth Avenue—Old works of art.  
**E. M. Hodgkins**, 630 Fifth Ave.—Works of art. Drawings and pictures.  
**Katz Galleries**, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.  
**Kelekian Galleries**, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
**Kleinberger Galleries**, 709 Fifth Ave.—Old Masters.  
**Knoedler Galleries**, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.  
**Kouchakji Freres**, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
**Kraemer Gallery**, 16 West 55 St.—Old painting of the French and English schools.  
**Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.  
**E. Milch**, 939 Madison Ave.—American paintings, rare etchings and mezzotints.  
**Montross Gallery**, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
**Moulton & Ricketts**, 537 Fifth Ave.—American and foreign paintings. Original etchings.  
**Frank Partridge**, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
**Powell Gallery**, 983 Sixth Ave.—American paintings.  
**Lewis & Simmons**, 581 Fifth Ave.—Rare objects of art and old masters.  
**Louis Ralston**, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
**Henry Reinhardt**, 565 Fifth Avenue—Old and modern paintings.  
**Scott & Fowles**, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
**Rudolf Seckel**, 31 East 12 St.—Rare old etchings, engravings and mezzotints.  
**Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.  
**Steinmeyer & Sons**, 34 West 54 St.—High-class old paintings.  
**H. Van Slochem**, 1477 Fifth Avenue—Old Masters.  
**H. O. Watson & Co.**, 601 Fifth Ave.—Works of art. Period furniture.  
**Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

**Boston.**  
**Vose Galleries**—Early English and modern paintings (Foreign and American).

**Chicago.**  
**Moulton & Ricketts**—American and foreign paintings. Original etchings.  
**Henry Reinhardt**—Old and modern paintings.  
**Albert Roullier**—Rare engravings and etchings.

### Hague.

**Theo. Neuhuys**—Modern Dutch paintings.  
**Germany.**

**Julius Bohler**, Munich—Works of art. High-class old paintings.  
**Galerie Heinemann**, Munich—High-class paintings of German, Old English and Barbizon Schools.  
**J. & S. Goldschmidt**, Frankfort—High-class antiquities.  
**G. von Mallmann Galleries**, Berlin—High-class old paintings and drawings.  
**Dr. Jacob Hirsch**, Munich—Greek and Roman antiquities and numismatics.

### London.

**P. & D. Colnaghi & Obach**—Paintings, drawings and engravings by old masters.  
**James Connell & Sons**—Original etchings.  
**Dowdeswell Gallery**—Old paintings.  
**R. Gutekunst**—Original engravings and etchings.  
**E. M. Hodgkins**—Works of art.  
**Knoedler Galleries**—Old Masters of Dutch and English schools.  
**Lewis & Simmons**—Rare objects of art and Old Masters.  
**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

## COMING BORDEN SALE.

Following the McMillin sale of next week, and the Chapman of the week beginning Jan. 27, will come the sale of the collections of the late M. C. D. Borden, the most important and largest in New York since the dispersal of the Yerkes treasures. The preceding exhibition will take place in the American Art Galleries, probably from about Feb. 8 to 13, and the sale will be held in the galleries and in the Plaza ballroom on Feb. 13, 14, 15 and following days.

In the coming Borden sale, the first and only volume yet issued of an announced set of 15, at \$1,000 each, by the Jaccacci Company, on the art collections of America, will be offered. There is much speculation as to the price this work will bring at auction.

## BROOKLYN MUSEUM GIFTS.

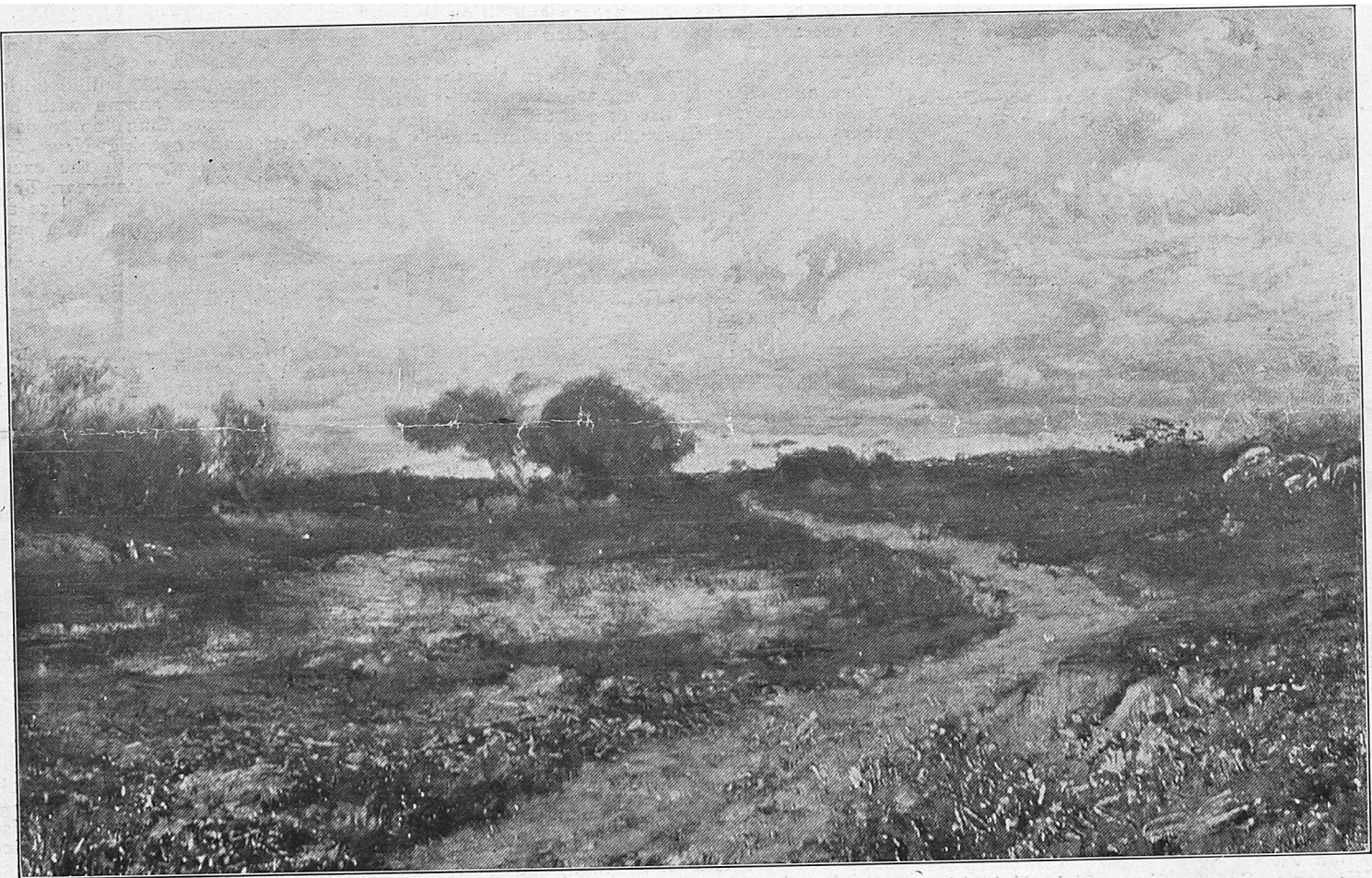
The Brooklyn Institute has received from Albert Herter his painting,

## SUFFRAGIST LOAN SHOW.

Under the management of Mrs. Philip M. Lydig and other prominent women of N. Y. Society, a loan exhibition of paintings and a few sculptures, will open at the Jacques Seligmann Galleries, 705 Fifth Ave., Feb. 20, for the benefit of the Woman's Suffrage cause. Portraits of well-known women by prominent artists will be included in the display.

## MUSEUM BUYS NEW PICTURES.

The Hackley Art Museum of Muskegon, Mich., has lately purchased for its permanent collection Paul Dougherty's "In a Golden Light," Leon Dabo's "Nassau Beach," "In the Forest of Fontainebleau" by Diaz, and "On the Way to Church at Semur" by Corot.



EARLY TWILIGHT.

By A. H. Wyant.

In the Emerson McMillin Collection Sale.

**Lewis & Simmons**—Objects of art and old masters.  
**Netherlands Gallery**—Old masters.  
**Wm. B. Paterson**—Pictures old and modern.  
**Persian Art Gallery, Ltd.**—Miniatures, MS., bronzes, textiles, pottery, etc.  
**Sabin Galleries**—Pictures, engravings, rare books, autographs, etc.  
**Sackville Gallery**—Old Masters.  
**Shepherd Bros.**—Pictures by the early British masters.

### Paris.

**Charles Brunner**—High-class pictures by the Old Masters.  
**Canessa Galleries**—Antique art works.  
**Durand-Ruel Galleries**—Ancient and Modern paintings.  
**Dr. Jacob Hirsch**—Greek and Roman antiquities and numismatics.  
**Hamburger Freres**—Works of art.  
**Kelekian Galleries**—Potteries, rugs, embroideries, antique jewelry, etc.  
**Knoedler Galleries**—Old and modern paintings of all schools.  
**Kleinberger Galleries**—Old Masters.  
**Kouchakji Freres**—Rakka, Persian and Babylonian pottery.

"Hour of Despondency" and from A. G. Learned three etchings by himself. Mrs. Abraham Abraham has presented "Solomon Medicine Man, Fort Ross, Cal.," by H. Raschen. Eleven pieces of Persian majolica come from Colonel Robert B. Woodford and two pieces from Indjoudjian Brothers.

John Carlson's beautiful canvas, "Woods in Winter," now on view at the Corcoran Gallery, Washington, was purchased last week by the trustees for the Gallery.

**Ch. Lowengard**—Tapestries, furniture. Objets du Moyen Age.  
**Henry Reinhardt**—Old and modern paintings.  
**A. Sambon**—Antique, Middle Age and Renaissance Art.  
**Steinmeyer & Sons**—High-class old paintings.  
**Arthur Tooth & Sons**—Carefully selected paintings by Dutch and Barbizon artists.

## LOST RAPHAEL FOUND?

According to the London Standard Raphael's masterpiece, "La Madonna Della Quercia," lost for a century, was recently discovered in the chapel of an Italian nobleman and after having been smuggled out of Italy was brought to the Hotel Cecil, London, where it is now guarded by detectives.

Several prominent connoisseurs have inspected the picture and documentary evidence as to its authenticity will be published in London shortly. It has been supposed for a century that the picture has been in the Prado Museum at Madrid, but the painting in the Spanish Museum is a copy. It is clever, but lacks Raphael's supreme touches. The Standard promises to print a story of the smuggling of the picture shortly.

A confirmation of the authenticity of this picture is eagerly awaited in art circles here.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Numismatic Society, 156 St. West of B'way—Joan of Arc exhibition. Blakeslee Galleries, 358 Fifth Ave.—Portraits by Robt. MacCameron, to Jan. 28. City Club, 55 West 44 St.—Paintings by Albert Lucas, to Jan. 23.

Carroll Studios, 64 West 38 St.—Paintings by Catherine R. Bartoo, portraits by Frances S. Campbell, sculpture by Clara Hill to Feb. 1.

Cottier & Co., 3 East 40 St.—Portraits by Raeburn and works by Corot and Dupré. Durand-Ruel, 5 West 36 St.—"Views of Venice," by Monet, to Jan. 31.

Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings, to Jan. 25.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition of Dutch old masters. Folsom Galleries, 396 Fifth Ave.—Post-Impressionist paintings by Alfred Maurer and sculptures by Mrs. Jerome Myers. Gimpel & Wildenstein, 636 Fifth Ave.—Portraits by Henry Caro-Delvaile, to Feb. 11.

Herter Galleries, 841 Madison Ave.—Indo-judian collection of Persian faience and oriental antiques. Paintings by the late Louis Loeb, to Jan. 27.

Hodgkins Gallery, 630 Fifth Ave.—Early English portraits by Beechey, Reynolds and Owen, and "Intime" displays of period rooms and paintings.

Louis Katz Art Galleries, 103 West 74 St.—Paintings by Matilda Browne.

M. Knoedler & Co., 556 Fifth Ave.—Special loan exhibition of Raeburn portraits, for benefit Artists' Aid and Fund Societies, admission 50c. Etchings by Rembrandt. Landscapes by Geo. Elmer Browne. Opens Jan. 20.

Lotos Club, 110 West 57 St.—Paintings loaned by Mr. James G. Shepherd.

Macbeth Gallery, 450 Fifth Ave.—Charles W. Hawthorne and Guy C. Wiggins, to Jan. 28.

Macdowell Club, 108 West 55 St.—Ninth group to Feb. 5.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Milch Gallery, 939 Madison Ave.—Special exhibition of American artists, to Feb. 3.

Montross Galleries, 550 Fifth Ave.—Paintings by D. W. Tryon, to Feb. 1.

Moulton & Ricketts, 537 Fifth Ave.—Etchings by Ernest Lumsden, mezzotint engravings by Sidney E. Wilson.

National Arts Club, 119 East 19 St.—Annual members' exhibition, to Jan. 30.

Powell Art Gallery, 983 Sixth Ave.—Exhibition of paintings by well-known men to Feb. 4.

Pratt Institute, 215 Ryerson St., B'klyn.—Sculptures by Chester Beach, to Jan. 25.

Reinhardt Galleries, 565 Fifth Ave.—Sculptures by Jo Davidson, to Feb. 1.

School of Applied Design for Women—Paintings by the late J. H. Twachtman, to Feb. 15.

Scott & Fowles Co., 590 Fifth Ave.—Portraits by Sholto Johnstone Douglas.

Salmagundi Auction Exhibition—Jan. 14-24. Sale Jan. 22-23-24, 8 P. M.

Hotel Plaza—Marines by C. Calusd, to Jan. 24.

Woman's Cosmopolitan Club—Exhibition of paintings by William E. Schumacher, to Feb. 10.

## AUCTION SALES CALENDAR.

American Art Ass'n—At the Hotel Plaza ballroom, Jan. 20-23, at 8.15 P. M., the Emerson McMillin collection of old and modern paintings. On free view until sales days at the American Art Galleries, No. 6 East 23 St.

American Art Ass'n—At the American Art Galleries, 6 East 23 St., Jan. 24 and 25, at 2.30 P. M., the art collection of Nelson Sanborn of B'klyn. On free view beginning Jan. 22 at the galleries.

American Art Ass'n—At the American Art Galleries, Jan. 28 and 29, at 8.15 P. M., Old and modern paintings owned by the late Meta J. Conner-Wood of Phila. On free view beginning today at the Galleries.

Metropolitan Art Ass'n—At the Anderson Galleries, Jan. 23 at 2.30 and 8.15 P. M., and Jan. 24 at 2.30 P. M. Oriental art objects, porcelains, and Japanese prints from the collections of J. B. Kerfoot and Robert N. Bolton, now on free view at the Anderson Galleries.

Metropolitan Art Ass'n—At the Anderson Galleries, Jan. 27-29, at 2.30 and 8.15 P. M., the Col. Henry T. Chapman collections of old and modern paintings, rare porcelains and bronzes. On free view at The Anderson Galleries.

## EXHIBITIONS NOW ON

An exhibition of modern European and American paintings from the collection of Mr. James G. Shepherd, of Scranton, Pa., will be held at the Lotos Club, tomorrow, Monday, and Tuesday, and also on Sunday, Jan. 26.

At the Pratt Institute Gallery, Brooklyn, Chester Beach is showing ten of his recent sculptures, including "Motherhood," "Dawn," "The Big Wave" and "Study for Life's Vortex." There is also an exhibition in the Gallery of paintings, etchings, pastels and drawings, by Lewis Palmer Skidmore, a California artist. The paintings include presentments of American, French, Venetian and Roman subjects. The artist has been for a number of years instructor at the Mechanic Institute, N. Y., and for the past two years has been connected with Pratt Institute as teacher.

### McCameron Memorial Exhibition.

At the Blakeslee Galleries, No. 358 Fifth Ave., 35 examples of the art of the late Robert McCameron—with the exception of a characteristic figure composition of Parisian low class types—all portraits, for the most part of well-known New Yorkers, Londoners and Parisians, are on exhibition, as a memorial tribute to the dead artist, to Jan. 28.

Many of the portraits have been shown before and reproduced in various periodicals, but it is a pleasure to see them, with others not before shown, in handsome and well lit galleries.

McCameron was a portraitist of distinction and refinement. His presentments of beautiful women and handsome men evince long and careful study of the early English portraitists, and some, notably those of Mmes. Robert Gerry and Arthur Iselin, are strongly reflective of Gainsborough, while those of the children, Dorothy Iselin and Ogden Phipps, recall Romney. The figures are placed in old gardens with rich landscape backgrounds, are well drawn and gracefully posed, and have charming decorative quality.

Stronger works, however, are the more original presentments of Mmes. Arthur Burden, C. C. Rumsey, E. H. Harriman, Benjamin Guinness and Norman Whitehouse, which do not have the Gainsborough and Romney suggestion, and still stronger the portraits of men—notably those of Messrs. Joseph B. Thomas, Benjamin Guinness, the Duke of Rutland, Sir Edward Carson, Judge Lovatt, Prof. Henry Osborn, the Earl of Clarendon, and the fine bust portrait of Rodin. The portraits of Mmes. Ava Astor and Letellier—the last, the former Parisian mondaine beauty, are not successful as likenesses.

The artist appears to have been unusually successful in securing prominent men and women of Society as sitters, and the display is consequently of fashionable interest and importance. There is shown with the portraits the large figure composition, "The Degenerates," that fine and truthful study of low life characters in Paris which first brought the artist real fame, and on which his reputation will live more surely than on his portraiture.

### Portraits by Caro-Delvaile.

When Henry Caro-Delvaile, the pupil of Bonnat, showed his portrait of Mme. Simone, the French actress, now Mme. Casimir-Perrier, in the Salon a few years ago—his reputation was secured. This now familiar and effective presentment—depicting the fair player reclining richly gowned on a chaise longue, her spaniel at her side—painted with a dash and verve and a brush faculty rivalling Sargent—is now on exhibition, with two other portraits of women—those of Mrs. Katherine Balke of Boston, and Miss Elsie De Wolfe, and two group portraits, respectively, of Mme. Delvaile and her two children, and of "Three Sisters" at the Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., to Feb. 11.

The display is the most attractive and convincing one of modern portraiture seen in New York in years, and emphasizes the deserved fame the youthful painter has gained in his native land. Cleverness, fine color sense, rare talent for composition, and brilliant brushwork, combine to make his portraits virile and alluring. That of Miss De Wolfe—an oval—depicts the still youthful, if gray haired, woman at three-quarters length in seated posture, and in expression, color and decorative quality,

leaves naught to be desired. The three-quarter length, seated portrait of Mrs. Balke is a simple, well carried out color scheme of white and gray, and charming expression.

The picture of the display, after that of Mme. Simone, is the group portrait of the artist's wife and two children—true and convincing, lovely in expression, beautiful in color and finely composed. Strongly composed also is the remaining group portrait of "Three Sisters," also notable in expression, but marred by careless drawing of the arms. There is a suggestion of Lucien Simon, in Caro-Delvaile's work, but he is distinctively an original painter.

### Blum Memorial Exhibit.

A memorial loan exhibition of the works of Robert Blum, the gifted American painter, who died ten years ago, is being arranged by Mr. Martin Birnbaum of the Berlin Photographic Co., to open about Feb. 1 at the Company's Gallery, No. 305 Madison Ave.

Mr. Birnbaum would be pleased to hear at the gallery from any owners of Mr. Blum's works. The sons of the late Alfred Corning Clark, who own the finest collection of works by Blum in existence, have consented to loan their entire collection, the Cincinnati Museum will loan a complete set of Blum etchings, and Messrs. William M. Chase, Jules Turcas, Mrs. Otto Bacher and Mr. N. Baer, executor of the Blum estate, will all co-operate.

### "Post-Impressionism" at Folsom's.

For those who are tired of the conventional in art, who find William Glackens, Jerome Myers, George Luks, John Sloan, Robert Henri and George Bellows too "sane," the exhibition of "Post-impressionist" paintings by Alfred H. Maurer, now on at the Folsom Galleries, 396 Fifth Ave., to continue through Jan. 29, will doubtless satisfy. The gallery is aflame with brilliant color, and is more than "up to date." It goes farther than anything New York has yet seen, in its line, with the exception of Max Weber's show last year. There is beauty and harmony of color here and there, and knowledge and thought in many of the works.

Especially good are the still life subjects. "Old Faience" is a color gem and its arrangement original and effective. "The Agate Pitcher," "Dahlias" and "Tulips" are strong works. There is much left to the imagination in several of the landscapes, but their broad masses of color ably handled, give a quality that commands respect. The group of paintings also numbers a few heads.

In the outer gallery there are three canvases, the work of the artist before he went to Paris seven years ago. They are interesting, strongly painted and show his complete somersault into the "impressionist" manner. At these galleries there is also a group of small sculptured works by Mrs. Jerome Myers, deliciously characteristic of the modern woman and her mode of dress, clever, characteristic bits, they should not be missed.

### Intime Art at Hodgkins.

The large rear gallery at E. M. Hodgkins', No. 630 Fifth Ave., has been cleverly rearranged and divided by low partitions covered with rich stuffs loosely hung, into small rooms, which permit of the display of choice and rare art objects and pictures of "periods," most effectively. There an early French and English room and a bronze room, which are a delight to see and study.

In the French room, of which the feature is a superb Empire bed, once owned by Talleyrand and later by the Beaumont family, and which is covered with rich stuffs, there are hung a remarkably beautiful canvas by Langrenée, a quarter life-size study of a female nude bather, standing in a woodland pool, in which the modeling of the figure, the flesh tones and the painting of the deep greens of the foliage of the surrounding trees is marvelous. There is also hung in this room an interior with figure, depicting a fair maiden awakening in a rich bedroom by Mercier, also beautiful in modelling and color, and a virile high colored portrait of himself by Ducrex, full of action.

In the English room, furnished appropriately, are the well-known small ovals by Reynolds—"Cupid as a Link Boy" and "Mercury as a Thief," a lovely study of a child, an oval by Opie, half life size, the well-known and typical Raeburn portrait of John Harvey, two genres by Holmes and a charming example of the pastellist, John Russell.

In the bronze room are a fine oval portrait of a man by J. Van Loo, another oval, a portrait of a woman by Hensius, and unusual bronzes by Lapoutre, Ladatte, one of the Laocoon and a fine bust of Montesquieu. Altogether a charming display of "Intime" art.

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## EXHIBITION CALENDAR FOR ARTISTS.

## CARNEGIE INSTITUTE, Pittsburgh, Penna.

Entry blanks from Europe must be received by ..... Feb. 28  
 Entry blanks from America by ..... Mar. 10  
 Exhibits collected in London by Dicksee ..... Feb. 12-15  
 Exhibits collected in Paris by Paul Navez ..... Feb. 12-15  
 Opening of exhibition ..... Apr. 24

## PENNA ACADEMY OF FINE ARTS, Philadelphia, Pa.

Works received until ..... Jan. 20  
 Press View—Reception—Varnishing ..... Feb. 8  
 Closing of exhibition ..... Mar. 30  
 Opening of exhibition ..... Feb. 9

## ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Opening of exhibition ..... Feb. 2  
 Closing of exhibition ..... Feb. 22

## NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-eighth annual exhibition.

Exhibits received ..... Feb. 26-27  
 Varnishing Day ..... Mar. 14  
 Opening of exhibition ..... Mar. 15  
 Closing of exhibition ..... Apr. 20

## WITH THE ARTISTS

Charles E. Cookman, who suffered a stroke of paralysis on Dec. 15, is recovering at the Presbyterian Hospital, and expects to return to his Holbein Studio this week.

Mr. Charles H. Caffin, an English writer, is now art writer for the *N. Y. American*, succeeding Mr. Guy Du Bois and Miss Jean Raphael Scott, who held the position in turn, of late years.

David J. Gue celebrated his 77th birthday yesterday, at his home, 606 Sixth St., Brooklyn. His son and daughter arranged a birthday celebration, and a large number of friends, among whom were many artists, enjoyed the evening.

J. Philip Schmand recently completed a miniature of Mrs. Wilson, wife of the President-elect, which she presented to her husband as a Christmas gift. Mr. Wilson was much pleased with the likeness and the artistic arrangement. The artist is now at work upon an oil portrait of Mr. Wilson.

Frederick Crane has rented his studio in the Gainsborough to Arnaldo P. G. Tambourini, who recently returned from a prolonged visit to Italy. Mr. Crane has taken a studio in the Colonial Building, 39 West 67 St.

George Elmer Browne will hold an exhibition of his recent work at the Knoedler Galleries Jan. 20-Feb. 1.

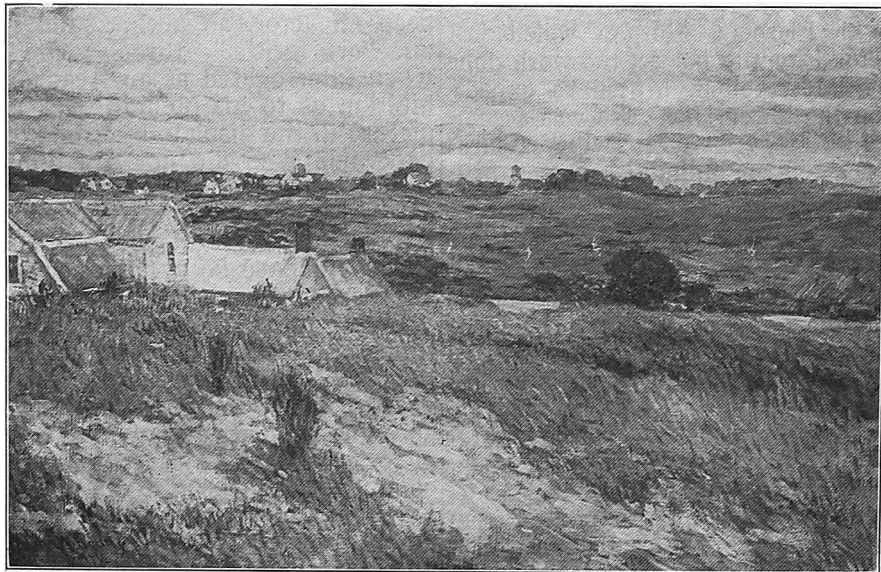
George de Forest Brush has given up his McDougall Alley studio and is spending the winter at his home in Vermont, where he is painting his usual subjects. Chester Beach has returned to the Alley and is occupying the Brush studio.

William O. Swett, Jr., whose poetical, low-toned landscapes are well known to art lovers, has during the past summer changed his viewpoint, and is now painting in a high key with pure color. A number of landscapes recently painted at Deerfield, Mass., bear witness of his success. They are joyous in feeling, simply painted, and the well-chosen and artistic subjects are admirably presented. He plans an exhibition at one of the leading galleries in the near future, when the art public will have an opportunity of enjoying a group of individual and charming works.

A. M. Garretson, who has for years been known as an illustrator and commercial artist, is now devoting his entire time to painting landscapes and figure works. He is to be congratulated on the good work he is doing, which bears evidence of his seriousness of purpose. He has a good eye for color, and his drawing and composition are also noteworthy.

Cullen Yates returned last week to his Van Dyck Studio, from his country home, at Shawnee, Pa., and brought with him some interesting landscapes, which includes a return to his original manner of painting the poetical side of nature. They are lovely in color, poetical and true.

Henry W. Ranger is having his usual success with his exhibition at the St. Botolph Club in Boston, and nearly all the canvases have been sold. He painted a number of landscapes in the neighborhood of his Summer studio at Noank. He expects to sail next month for Sicily, to remain until May.



PLYMOUTH HILLS.  
 By John W. Beatty.  
 In Corcoran Gallery Exhibition.

Carroll Beckwith's portrait of Cardinal Antonio Ayliardi, shown at the Century Club some weeks ago, is now at the Catholic Club, in West 59 St. The portrait was painted in Feb., 1911, at the palace of the Chancellerie in Rome in five sittings. During these the artist formed a great admiration for His Eminence, who he says is one of the most distinguished of the School of Cardinals, and whom, rumor states, were it not for his "broad" views, would probably have been chosen Pope, too. Mrs. Beckwith was present at all of the sittings and amused the Cardinal by her explanation of the Christian Science cult, although she is not herself a follower of Mrs. Eddy.

R. Hinton Perry has just completed an equestrian statue of General John B. Castleman to be erected in a park in Louisville, Ky. The work, which will be cast in bronze, was paid for by popular subscription, and will be placed in the spring. Other commissions are statues of Genl. Martin C. Newton, for Ogdensburg, N. Y., and one of Gen. James S. Wadsworth, for Gettysburg.

In the review of the Union League Club exhibition held last week, a charming canvas by Frederick W. Kost was overlooked, owing to a typographical error, in which the artist's last name was left out. As his excellent work is seen in exhibition only too seldom, the unintentional slight is all the more to be regretted. The canvas shown was "Autumn, Evening," a low-toned work, full of feeling and poetry.

H. Ledyard Towle is in Delaware, Ohio, painting the portraits of Professors Austin and Perkins, for the Wesleyan University of Ohio. The portrait of Prof. Austin will be placed in the Woman's College, and that of Prof. Perkins in the chapel of the College. Other portrait commissions at Columbus, O., will detain the artist thus until about Feb. 15, when he will hold an exhibition of his latest canvases at his studio, 12 West 8 St.

Eliot C. Clark painted some interesting and individual landscapes and marines at Prout's Neck, Me., last Summer, two of which were seen in the Winter Academy and are typical examples of his always pleasing and appealing work. He is teaching at the Art League this Winter.

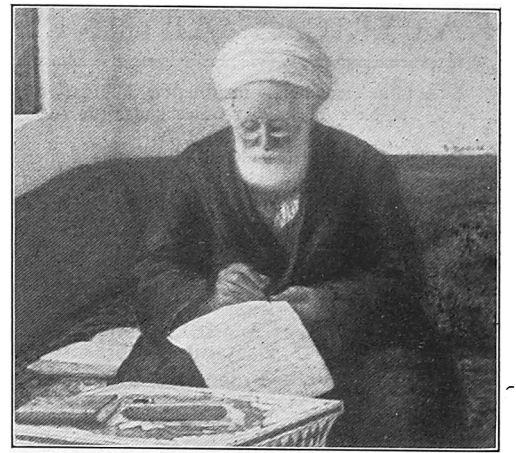
The work that William R. Derrick did at Squam Lake last summer is an advance on even his previous excellent painting. It is higher in key, and, while the same beauty of color is always ob-

served, there is a happy feeling in these light-toned works that is most alluring. "Taking to Water," a picture of swans, with landscape and water, is a serious and satisfactory canvas. He recently sold two paintings to Mr. Harris Hammond, son of Mr. John Hays Hammond.

Henry Salem Hubbell recently returned from a prolonged stay in the Western part of New York, where he painted the portraits of Mrs. W. W. Davis and Mrs. Coonley Ward and family. He is settled for the Winter at his studio, No. 1 Lexington Ave.

A. A. Wigand and Otto Wigand painted all last Summer and Autumn at their studio at Arrochar, S. I. A number of interesting examples by both may be seen at their studio, 1947 Broadway.

Frederick W. Kost has returned to his Holbein Studio for the Winter, where he has some unusually good examples of recent work, landscapes rich in color, imbued with that sympathy and understanding of Nature which has always characterized his work.



"THE WRITER."  
 By Nicholas MacSoud.

## Winter Academy Sales.

Sales at the Winter Academy exhibition, just closed, numbered sixteen, nine bronzes and seven paintings. The latter included E. L. Henry's "Huckster," Dedrick Steuber's "Resting Place," J. F. Murphy's "Woodland Boundry," "A Disturber of the Peace," also by E. L. Henry; "Over the Tea-Cups," by L. F. Berneker, and Ruth Rhein's "Noank Woods." The sculptures sold were J. Scott Hartley's "Baby Bunny," "Good Night," "The Fan" and "Butterflies" by Bessie P. Vonnoh, "Victory" by E. B. Longman, "The Doll" by L. B. Link, "Farewell to the Fairies" by Carol B. MacNeil, "Little Mother" by Marion H. Beckett and "Driftwood" by Eugene Morahan. The total number of sales aggregated \$3,600.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

## NEW ACADEMY SITE.

The recurrent and seemingly inevitable discussion of a site for a National Academy Association building has again broken out, without any apparent reason, for there would appear to be no hope of anything definite being accomplished, again this season, in the securing of such site, or the procuring of sufficient funds to justify the beginning of the erection of the much needed adequate exhibition galleries in the Metropolis.

Mr. George H. Smillie, the veteran Academician, started the discussion in a letter to the press this week, advocating the building of galleries on the old Academy's uptown west side property at Amsterdam Ave. and 109 St. Mr. Samuel Swift, the art writer for the Sun next argued that the small attendance and few sales at the Winter Academy show just closed, were due to the presence of too many works by members of the Academy in the display, and consequent lack of public interest. Colin Campbell Cooper, again in a letter to the press, said that Mr. Smillie's argument for the uptown site was a "case of doctors disagreeing and was unfortunate" and appealed generically to millionaires to come forward and give the Academy its needed galleries. Then Mr. Watrous, secretary of the Academy, published a letter,

also disagreeing with Mr. Smillie, and stating that the uptown site was too small for adequate galleries.

It is our humble opinion, already advanced, that the cause of apparent lack of public interest in the Academy exhibitions is and has been chiefly due to the location of the Fine Arts Building—where it has long had, and still has, its temporary home, and which is too far away from the chief avenue of travel for the elements which attend art displays in this city. Two and a half long blocks west of Fifth Ave. at 57 St.—do not appeal to any but artists and enthusiastic art lovers in the busy season of the year when Academy shows are held. The fact that the dealer's galleries, on or a few steps in side streets, away from the avenue, are thronged these winter days—the successful experiment from time to time of Sunday afternoon exhibitions in Fifth Ave. Art Auction galleries, preceding sales, prove conclusively that accessibility is the chief factor in drawing public attendance and consequent profit from sales, to art displays. It, therefore, seems to us, a fortiori, that the Amsterdam Ave. and 109 St. site would be an absurd and illogical choice for the proposed and hoped-for new Academy galleries.

Mr. J. Pierpont Morgan sailed last week for Egypt to inspect the work done by the Metropolitan Museum's expedition on the lower Nile. He was accompanied by Mr. Albert M. Lythgoe, curator of Egyptian antiquities at the Museum.

## STAINED GLASS DISPLAY.

There will soon be placed on exhibition at the Charles Galleries, 718 Fifth Ave., the famous Grosvenor Thomas collection of stained glass, which is on the President Lincoln, due to arrive today.

The collection has 300 panels: Early Gothic, Renaissance, English, German, Flemish, Swiss and French.

There are eleven large panels from Kilburn Grange XV century Flemish origin and historically important, portraits and heraldic feats of Emperor Maximilian and members of his family.

## "COLOR CONFERENCES."

"Color Conferences" or art lectures, illustrated by "new process" color slides at the Colony Club, have been arranged by Miss Elizabeth Marbury. The first lecture by William M. Chase on "The Spain of the Moors, Velasquez and the Prado," will be given tomorrow (Sunday) evening and the second lecture Sunday evening, Jan. 26, by John W. Alexander, on "A Tour Through the French Museums." Tickets at \$10 for the two lectures can be purchased from Miss Marbury.

## CARO-DELVAILE LECTURES.

Henri Caro-Delvaile, the French portrait painter, lectured at the residence of former Senator Clark on Sunday afternoon last on the "Influence of Titian on the Art of France," and the members of the newly formed Museum of French Art in New York, who had paid \$10 each as such, and friends of Mr. McDougall Hawkes, the founder and "Pooh-Bah" of the Institute, were admitted, together with some personal friends of Senator Clark, invited by him. M. Caro-Delvaile lectured well before the "Select" assemblage.

## THINGS HUMOROUS.

## Michael Angelo Picture Sought.

When Sir Purdon Clarke arrived here from London to assume the post of director of the Metropolitan Museum, he inaugurated a press day, now a popular feature of the institution. Representatives of the press from the metropolis and suburban districts were invited once a month to the museum to see the new acquisitions and to be refreshed by a cup of tea.

At one of the sessions, as various members of the press gathered in, one of the galleries of the museum, a newcomer, spoke up and propounded the query, blandly, "Are there any new pictures by Michael Angelo here?" One of the Curators smiled serenely and replied with composure, "No, we have not received any new pictures from Michael Angelo recently."

Silence prevailed for a moment, and then some one in the group of critics, art writers and new reporters, changed the subject by commenting briefly on the recent acquisitions on view.

The newcomer who sought pictures by Michael Angelo, represented a leading Metropolitan daily, which—it would not be difficult to guess.

## MODERN ART FABLES.

(No. 1.)

## The Exclusive Critic who became a Journalist.

An Englishman, long resident in New York, and who has followed in succession the past few years the theatrical and literary professions, having been an actor, an author, and finally an "art critic," three years ago, when interrogated at an Academy exhibition as to his opinion of a certain picture in the display, by a poor newspaperman who did not call himself a "critic"—after ascertaining the identity of his interrogator and the journal he represented, curtly declined to answer, saying, "I have no use for newspapers nor newspapermen."

In the measure of days and as lean times fell upon the "art critics" of the town, this "critic" recently accepted the post of art writer for a morning daily and now wanders every Monday over a page in said journal with discursive comments on the art of the town. Wherefore there is great merriment among ye art scribes, and ye poor newspapermen of the town, and they exclaim, "How are the mighty fallen" and when they call his name they "almost die a'Laffin."

## NEW AUCTION ROOMS OPENED.

The new, handsome and beautifully lit galleries of the Metropolitan Art Association in the new Anderson Building, Nos. 15-17 East 40 Street, were opened on Monday evening last with a reception and private view of the Henry T. Chapman, John Howard Taylor and Bolton collections.

The new galleries, which connect with the old ones of the Association in the Hyde Mansion at Madison Ave. and 40 Street, are on the ground, third and twelfth floors of the new building. On the first floor, with entrance through the main hallway, is a large and well appointed gallery for the sale of books. The third floor gallery, richly and tastefully furnished in dark woods, with parquet floor and fine rugs, is devoted to the display of prints, watercolors, etc., while on the twelfth floor, accessible by swift and commodious elevators, are the picture galleries, three in number, with top light in daytime, and flooded by electric light at night. The walls are hung with rich golden brown velvets. There is what the French call an "intime" atmosphere to the new galleries, which make them most attractive.

## HENRY T. CHAPMAN COLL'N.

The objets d'art and pictures owned by the late Col. Henry Thomas Chapman, of Brooklyn, and which are familiar to many New York art lovers and collectors, are now on exhibition in the new and handsome Galleries of the Metropolitan Art Association in the Anderson building at Madison Ave. and 40 St., and will be sold there—the art objects on Monday, Tuesday and Wednesday afternoons, Jan. 27-29, inclusive, at 2.30 o'clock each day, and the paintings, numbering 231, on the evenings of Monday, Tuesday and Wednesday, Jan. 27-29, inclusive, at 8.15 o'clock. A review of the collections will be made next week, but it may be said today that it is both varied and interesting.

Col. Chapman was an earnest and enthusiastic collector and one of discernment. He roamed over many fields in his search for the artistic and the best examples procurable of old glass, china, Oriental pottery and porcelains, bronzes, sculptures, furniture and of old and modern drawings and early and modern foreign pictures and American canvases. His knowledge was wide and his taste eclectic.

Among the pictures are examples of such painters as Ribot, Delaroche, Roqueplan, Troyon, Brouwer, Gericault, Gainsborough, Etty, Dupre, Decamps, Van Goyen, Troyon, Rousseau, Delacroix, Daubigny, Corot (a large and fine example "The Willows," and other smaller works), Millet, Baudry, Monticelli, Old Crome, Van Mieris, Guardi, Courbet, Morland, Pannini, Vernet, Albani, Zuehl, David Wilkie, Raeburn, Cuyp, Hogarth, Michel, Diaz, Couture, Ravestyn, Antoine, Vollon, Isabey, Roybet, Reynolds, Salvator Rosa, Lawrence, Watts, Angelica Kauffman, De Crayer, Wilson, Van Breughel, Backhuysen, Boilly, Barker of Bath, Robert, Berchem, Claude Lorraine, Del Piombo, and of Americans, the early Henry Inman, Copley and the quaint and forgotten Quidor, and the modern Blakelock, Carleton Wiggins and Arthur B. Davies.

The dispersal of this collection will be the art event of the week beginning Jan. 27.

## THE HAYASHI SALE.

The closing session of the sale of French Impressionist pictures collected by the Japanese art dealer, of Paris, Tadamas Hayashi, in the Plaza ballroom Jan. 9, realized a total of \$26,237.50, which, added to the totals of the first session sale of pastels, watercolors and drawings, given in last week's issue, made a grand total of \$41,315—not a bad result for pictures not in demand on the New York market.

As was expected Durand-Ruel & Sons, who make a specialty of the works of the French Impressionists, were large purchasers and "held up the market," securing Monet's "Enfant parmi les fleurs" (a portrait of the artist's daughter) for \$3,100, his "Cote Rocheuse" for \$2,100, Pissaro's "Baigneuse Seule" for \$4,200, his "Faneuses au repos" for \$2,800, his smaller "Baigneuse" for \$200, and Sisley's "Paysage" for \$2,100. The same firm also paid \$260 for a "Paysage," by Guillaumin, \$300 for his "Pont dans les Montagnes" and \$150 for Zandomeni's "La Toilette."

A Japanese buyer, Mr. Ushikubo, a friend of the late collector, paid \$1,200 for Pissaro's "Maison de Paysan." Mr. Hugo Reisinger secured Raffaelli's charming "Bains de Mer-Treport" for \$400. Bryson Burroughs and Hamilton Easter Field, the artists, bought several examples of Guillaumin—the pupil of Cezanne—and whose work is not known here, for low figures, and were well pleased. Mr. Edward Brandus secured the bargain of the sale—the original study for Collin's large "Danse sur le Plage" for \$100. The large and fine decorative picture itself went to an anonymous buyer for only \$3,000.

A number of delicious small landscapes by Viollet le Duc, son of the famous French architect, sold to fortunate buyers for bargain prices. The attendance was small, and although the auctioneer, Mr. Thomas E. Kirby did well in getting the prices, the query was: Why was such a good collection sold on this market, when it would have brought perhaps four times the amount in Paris?

At the sale of Jan. 8 three drawings cataloged as by an "Unknown" were discovered to be the work of the noted Frenchman Constantin Guys by some discerning buyers, and fetched the best prices, in consequence, of the sale.



## LONDON LETTER.

London, Jan. 8, 1913.

At the galleries of Messrs. Dowdeswell, New Bond Street, there is now shown a small but interesting collection of etchings and drawings by the veteran artist, Sir J. C. Robinson, who, as superintendent of the National Art Collections, rendered for so many years a signal service to his country. One has only to pay a visit to the South Kensington Museum and study the prices quoted on the labels proper to the exhibits, to realize the astute and keen administration which secured for the nation so magnificent a collection at so moderate an outlay. It is indeed a matter for sincere congratulation that we have been enabled to secure such splendid possessions before the days of inflated prices and sale-room records. Sir J. C. Robinson's etchings have for their subject for the most part the scenery adjacent to his home in Swanage, Dorset, and include some unusually fine studies of sky and cloud. Some drawings made in Spain and Portugal afford him an opportunity of displaying his skill in the portrayal of sunlight, of which he has taken full advantage.

Queen Mary has accepted from the trustees of the British Museum a copy of the reproductions made of the miniatures and drawings contained in the Psalter of Queen Mary I, a superbly fine example of early 14th century work; in fact, probably the most beautiful specimen of the best period of English illuminated manuscripts. The outline drawings, with their delicate tinting, are remarkable for their skill and finish, and the Gothic penwork is supreme in its grace and exactitude. It is believed that the interest taken by the Queen in the original and its reproduction will do much in stimulating the study of old English illumination and the revival of the art.

It is undoubtedly due to John Ruskin that Botticelli occupies today his position in the affections of the art-lover. A small panel by this master, known as "The Last Communion of St. Jerome," was offered to the National Gallery at the close of last century for as low a price as £500 and refused. Some years later it was again offered, the price having now risen to £8,000! Still the Nation did not secure it, although by this time the authenticity of the picture was well established, and more than one dealer was anxious to acquire it. Such critics as Sir Claude Phillips and Mr. Berenson pronounced the panel as being one of the finest Botticellis in existence, possessing to perfection those qualities of line, color and execution in which he excels. Messrs. Duveen eventually became the purchasers and we now learn that by them it has been sold for a large figure to a prominent American collector, Mr. Benjamin Altman. A contemporary copy belonged to the collection of the late Sir William Abdy, while another belongs to the Balbi Palace in Genoa, bearing witness to the esteem in which the original was held during the painter's life-time.

Visitors to London ought to visit Messrs. Chatto and Windus at 110 St. Martin's Lane, in order to see how the city appears to Japanese eyes. Yoshio Markino's illustrations to his delightful books on London, Paris, Oxford and Rome are now on view there, and are remarkable transcripts of that beauty of atmosphere and tone which few of us are sufficiently trained in color sense to see for ourselves. Today, when Japanese methods are so largely influencing the younger generation of artists, these Occidental subjects treated in the Oriental manner should be of especial interest.

L. G. S.

## ARTISTS APPROVE TAX.

The bill recently introduced in the French Senate for a 2 per cent tax on the sale of art works for the benefit of the artists or their heirs, in addition to the State tax of 10 per cent, continues to be the subject of discussion in Paris studios and galleries.

The "Temps" asked the opinions of twenty authorities, including the presidents of the new, the old, the autumn and the independent salons on the subject. Every one favored the measure and there is hardly any question as to its practicability. Raymond Koechlin, a skilled collector and president of "Les Amis du Louvre," is almost alone in believing that it will affect Paris as the world's art market. He said:

"Once every important art sale was held in Paris. Now Paris is losing its authority, and many sales are held abroad because the expenses are less. The Paris market has decreased since the buyers have had to pay 10 instead of 5 per cent, and now is in danger of decaying."

"Seymour de Ricci, who is thoroughly acquainted with the question from both the artists' and the dealers' viewpoint, said in reply to a question as to his opinion of M. Hesse's bill:



MME. HENRY CARO-DELVAILLE AND CHILDREN,

By Henry Caro-Delvaile.

In exhibition at the E. Gimpel &amp; Wildenstein Galleries.

"The only artists protected by this bill will be French, beginning with Delacroix, who died in 1863, and Corot, who passed away in 1875. France is the world's chief market for art and the additional 2 per cent tax will not keep a single sale from the republic. I do not see how the bill will provide a guarantee of authenticity. Corot's heirs would have no reason to refuse a percentage of forged Corots. On the other hand, a difficulty might arise if an author forged a Corot and claimed the percentage for himself. Men of law seem to believe that artists, like grocers, have account books with lists of every sketch they have drawn. No artist ever did such a thing except possibly a few portrait painters. No big living French artist could draw up a list of his own works. Claude Monet's works, for instance, average from 28,000 to 30,000 francs each, although once, after selling many at 300 francs each to a dealer, he was compelled to sell a number at from 20 to 100 francs. It was never dreamed of cataloguing works in those days."

"Another difficulty is the definition of 'work of art.' Will a piece of modern furniture be protected? Nevertheless the bill means great progress and great encouragement for artists. It has not yet come to the front in the Chamber."

## CONDUCT OF PARIS AUCTIONS.

A special cable to the N. Y. Sun from Paris says: "The average cost of an art sale here may be placed at 20 per cent of the receipts. Of this sum the purchaser pays 10 and the venders 10. State and city taxation takes nearly 10 per cent of the 20. The auctioneer takes 6 per cent, 3 per cent of which goes directly to the man who conducts the sale and 3 to the common fund of the auctioneers."

"There are about eighty auctioneers who buy seats as on the Stock Exchange in New York and pay from \$60,000 to \$75,000 for this privilege. A division of the common fund among all the members gave each about \$6,000 in the year 1912. These auctioneers appoint 'experts.' They choose whomever they wish as 'experts,' who are to guarantee the authenticity of the pictures and state the price which they ought to reach. This is usually but not necessarily taken as the reserve price."

"This apparent safeguard is not as sure as it appears, for in big sales the seller is always willing to stand behind the 'expert' and accept responsibility for his attributions, while in smaller sales it leads the 'experts' to be unnecessarily cautious."

"The auctioneers freely ignore their own regulations by bidding in behalf of a customer, giving credit to big buyers without interest, paying middlemen who bring them sales, and agree to advance money to sellers in order to be sure that a sale is given to them."

## PARIS LETTER.

Paris, Jan. 8, 1913.

An anonymous gift of ten sculptures by Barye has been received by the Louvre.

## "Societe Internationale's" Exhibition.

This exhibition is open at George Petit's, and is wholly superior to its predecessors.

I note among the portraits that of the Baron van Koenigsburg by Felix Borchardt, although its painting is altogether summary. That of Mr. B. by M. André Brouillet, who exhibits also the portrait of the Countess A—very alluring and elegant. There is also the pleasant pastel of a charming young girl by M. Delachaux; and a big portrait of the Countess Orloff-David, with her daughter, by Philip Laszlo.

J. P. Laurens exhibits some good work, the portraits of M. de Peslouan and that of Léo Grandchamp, but I far prefer his more intimate work, the portrait of a young woman in a pretty home. I note also the delightful portrait of a child by Frederic Lauth. Albert Lynch succeeds in rendering the charm of graceful youth, in the portraits of Jacques Ch... and that of Mlle. Christiane de B. The late MacCameron is represented by the portrait of the sculptor, Richard E. Brooks.

Among the landscapes, those of Pierre Waidmann are harmonious and picturesque. This artist is really progressing. M. Willeart shows some Dutch landscapes quite personal in color. M. Tkatchenko shows some good marines and Russian landscapes, which have good light and air. This feature he shares with M. Quignon. The Paris views of M. Jules Pagès have all the interest of documents. They are powerfully executed and artistic. The "Etudes" by William Laparra are also personal and strong. I note the "Cloître St. Lorenzo" by this artist. It is a nice piece. M. Olson's Moon effect is interesting and suggestive.

M. Guillonet is always rich in his colors. His canvases are a joy, sunny and sound. Henri Monrisset is a painter of light. I must note also some good studies by M. St. Gémier, some good still lifes by Mr. Bompard and some landscapes by M. Borchard.

Of course, the sculptors are less numerous, but all the works are of good standard. M. Landowski scores a real triumph with very meritorious works, I remarked the bronze busts of M. M. Nénot and of Durkheim; and the marble ones of Mm. Pierre Nénot, Jean Gosset and Claude Bouvard. I must add to these a decoration for a time piece, "Le Temps et les Heures" and "Le Joyeux Centaure." I note also a bronze statuette, "Jeanne d'Arc" by M. Waldmann, "Le Feu" by M. Ward and a little group called "La Danse" by M. Samuel.

## Minor News Notes.

At the Galerie Blot, the exhibition of St. Délys has been successfully opened.

At the Galerie Benrheim Jeune the Granzow's display is still on, and attracts many visitors.

The Slavonic artist, Granzow, exhibits some of his works at the Galerie Benrheim Jeune, and has had a success among the young artists and amateurs of modern art.

At Marcel Bernheim's the "Art Intime" exhibition has great success.

At the Galerie Haussmann the show of the Bogg's watercolors, "Les Châteaux de la Loire," is attracting amateurs.

At the Galerie Boétie, the annual salon of the "Maitres de la Statuette" is interesting and successful, and there is "a not to be missed" display of modern Objets d'Art at A. M. Reitlinger's.

R. R. M.

## AMER. COLLECTORS PRAISED.

M. Louis Hourticq, who recently returned to Paris from a lecture tour in America, gives much praise to American collectors, in an interview in the Paris Temps. He said in part that "Frenchmen have much to learn from Americans. We are reproached for hiding our private collections from the public gaze. In America collectors like to help the work of public education."

"The real American collector is a discriminating connoisseur, who makes a choice collection of certain schools of paintings. This he does with good taste; then he gives the collection a fitting setting and, in many cases, throws it open to the public."

"It is a mistake to scoff at American collectors. So far from being 'bluffers,' they are generally well informed, farseeing, and independent, and have a sincere love of art. They believe that possession of a picture gallery is not only a sign of their wealth, but also shows that they interest themselves in works of genius, are cultivated, and can rise superior to the practical occupations of life."

## EXHIBITIONS CONTINUED.

## Hawthorne-Wiggins Show at Macbeth's.

Charles W. Hawthorne and Guy C. Wiggins are holding exhibitions at the Macbeth Galleries until Jan. 27. In the upper gallery the former shows some thirteen canvases, several of which have not been seen before, as "Twilight," a well modeled and sympathetically painted head of an old man, low in tone and tender in feeling. His large canvas, "A Provincetown Fisherman," is here, rich in color and thoughtfully and sincerely composed. "Mother and Child" is perhaps the clou of the display, the soft browns of the clothing of the figures blend harmoniously with the quiet gray greens of the background, and the simplicity of treatment, and the sweet and tender expression of the mother are most typical. "The Song," seen before, occupies the South wall and is seen to good advantage. "Flower Girl," "The Sisters" and "Sunshine" are also notable works.

In the lower gallery Guy Wiggins has sixteen oils, among them his large "New York City" and "The Cathedral of St. John the Divine," seen at the Academy Exhibition just closed, and "New York, the White Veil," purchased last year by Mr. George A. Hearn; "Riverside Drive," one of the newer works, is an attractive winter scene, full of atmosphere and full of the character of the Parkway. There are also two landscapes, fresh in color and with good outdoor feeling. "The Maine Coast," "Skyscrapers," "Winter, Union Square," "At Docks in Eastport" and "Passamaquoddy Bay" are all characteristically toned and strong.

## Rembrandt Etchings at Knoedler's.

An exhibition of 31 especially selected and unusually fine Rembrandt etchings is on in one of the lower galleries at Knoedler's, No. 556-558 Fifth Ave., through Jan. 25.

The display is well arranged and includes the more familiar and representative impressions. Especially notable are a second state of "Rembrandt's Mother," an excellent one of the "Ship of Fortune," the bust portrait of "Saskia," the famous night piece "Angel Appearing to Shepherds," a first state of the bust portraits of "Rembrandt and Saskia," a beautiful impression of the "Little Jewish Bride," from the Schloesser collection, good examples of the "Three Trees" and "The Windmill," of "St. Jerome and the Pollard Willow," a fourth state of the "Landscape with Trees, Farm Buildings and a Tower," a brilliant "Presentation in the Temple" and a fine first state of "The Goldsmith." The exhibition, although small, is so fine in quality as to be well worth a visit.

## Paintings by F. Dana Marsh.

The exhibition of some forty-two pictures and mural decorations by Fred Dana Marsh, which closes at the Carroll Galleries, 64 West 38 St., today, proved to be the most successful yet held at this new and now popular gallery. The works, which included oil and pastels, are of decided interest owing to the fact that they are able and strong records of much of the industrial work of this city. "Excavating for the Pennsylvania Terminal," "Building Grand Central Terminal" and "The Bridge Builders" are full of action, and are faithful and sincere presentments of interesting subjects. "Riveters," "Rock Driller," "Cement Builders," "Riveting the Column" and "Building the City" are all vital, historical and dramatic. There are also portraits and ideal compositions which reveal the painter's poetical and emotional side.

## Monets at Durand-Ruel's.

The series of views of Venice by Monet, numbering some twenty canvases, are on exhibition at the Durand-Ruel Galleries, No. 5 West 36 St., to Jan. 31, and the delightful and typical works are attracting throngs of admirers of the modern French Impressionist master. Notice will be made next week.

## Marines by a Turkish Painter.

C. Calusd, the Turkish artist who is showing some twenty-seven marines at the Plaza, will continue his exhibition there through Jan. 24 inclusive. He was born in Constantinople, but spent much of his life in Bulgaria, is a graduate of the Ottoman School of Art, and has now become an American citizen and hopes to reside permanently here. The present display includes subjects painted in various parts of the world, but those of recent date, showing New York Harbor scenes, are presented with quite as much feeling and interest as many of his foreign subjects, "After the Rain," "Moonlight Fishing" and "Welcome," the latter showing the Statue of Liberty and the New York sky line, are interesting canvases. "Bright Moon, Constanza, Roumania," "A Turkish Household" and "Effet de Nuit" are among the most attractive in the display.

The exhibition is held under the patronage of the Hon. H. H. Topakyan, Imperial Persian Consul General in N. Y.

## Twachtman at School of Design.

An exhibition of 50 oils by the late J. H. Twachtman, the largest collective display of his work ever held, is now open at the School of Applied Design for Women, 160 Lexington Ave., to remain until Feb. 15, by permission of the trustees of the artist's estate, Thomas W. Dewing, Childe Hassam from private collections and the artist's family.

Twachtman, recognized as America's first impressionist painter, translated nature in her simpler and more tranquil moods, well exemplified in his "Horseneck Falls, Winter," full of his characteristic mystic quality; "October," shown at "The Ten's" display in 1902; "Marshes," which won a medal at the Chicago Exposition; also "Field at Arcques la Bataille," and in the many landscapes and flower subjects shown.

The collection also includes his last canvas, partially completed, on which he was at work just previous to his death—a view from the Harbor View Hotel, Gloucester, together with eleven charming pastels, almost Japanese in treatment and full of the painter's poetical feeling and delicacy.

## Art at the Century.

The monthly members' exhibition at the Century Club, held at their gallery, 7 West 43d St., last week, was above the average and of unusual interest. The place of honor was deservedly given to William T. Smedley's admirable portrait of "Gipsy Spade," a simple and direct presentment of a graceful young girl. Carroll Beckwith's dignified and richly colored portrait of "Miss Rivear" made a decidedly good showing on the west wall, and if it is not his very best portrait, it is one of his best. Howard R. Butler had some good marines, and Ben Foster's landscape was typically interesting. There were three interesting portraits by Edwin R. Child, two landscapes by F. V. Du Mond, a group of winter scenes by Walter Palmer, some tender tonal works by Wilton Lockwood, a good example of Gardiner Symons, a landscape by Kenneth Frazier, works by Francis and Bolton Jones, a portrait by G. W. Maynard of Mrs. Maynard, an atmospheric and charming example by Charles Vezin, and a fine marine by J. C. Nicoll. George H. Smillie's "Late Afternoon, Bronxville," was poetical and full of feeling. H. F. Schladermundt and R. Arthur also were represented, and there were sixteen decorative studies by Will H. Low, for the State Educational Building at Albany.

## Early and Modern Masters at Cottier's.

A special exhibition of six selected paintings, representing Raeburn (3) Corot (2) and Dupre (1) is on at Cottier's, No. 3 East 40 St. The Scottish master, who seems to monopolize the art attention of New York at present with the display at Knoedler's, the two fine portraits of Mr. Morgan's at the Metropolitan, and the present examples, is well shown in these last. They are presentments of Right Hon. William Adam of the Blair Adam Club, a friend of Sir Walter Scott's, and of Sir Robert and Lady Menzies. The Corots are two cabinet examples, unusually fine in quality, of his later period, "Le Soir" and "La Riviere," and the Dupre, a typical sunset reflected in a pool—also rich in color quality.

## Salmagundi's Annual Auction.

While there are more than 160 small paintings, cataloged in the Salmagundi Club's annual auction exhibition, on view at their club gallery until Jan. 23, the number of artists exhibiting is nearly forty less than last year. Although a number of the strong painters are missing, there are, however, many charming pictures which will undoubtedly prove a good investment for their purchasers. Among them are "A Study," a well drawn and painted nude by William V. Cahill, awarded one of the \$100 prizes, and "The Trailer," a marine, by Charles Chapman, given the other \$100 prize.

There are good examples of G. Wiegand, A. T. Millar, C. W. Eaton, F. De Haven, W. J. Hays, J. Carlson, D. J. Gue, W. C. Hartson, Parker Mann, R. Vonnoh, J. Rettig, F. L. Thompson, J. G. Tyler, C. P. Townsley, A. L. Kroll, C. Ryder, H. Giles, A. E. Powell, G. Cimiotti, H. Nichols, F. J. Waugh, C. Vezin, W. Ritschel, F. C. Mathewson, Carle M. Boog, A. V. Tack, W. J. Quinlan, C. R. Bacon, I. G. Olinsky, J. Lie, J. W. Dunsmore, C. Runguis, P. Cornoyer, H. B. Snell, W. Davis, P. R. Goodman, J. N. Allen, G. C. Wiggins, F. J. Mulhaupt, E. Dufner, W. M. Post, W. G. Smith, whose "Derelicts," a shore picture, is one of the most attractive canvases; C. P. Gruppe's "Going to Pasture," a clear-aired and sympathetic work, and Cullen Yates, an Autumn canvas that lures, for its tender, tonal qualities and beauty of color. The pictures will be auctioned on the evenings of Jan. 22-24.

## BOSTON.

The St. Botolph Club publicly exhibits for the first time W. M. Paxton's decorative panel for the Army and Navy Club. If ever "la Joie de vivre" radiated from a canvas it does from this brilliant work. It shows "Neptune giving 'Jackie' a joy ride." The long boat is bounding gaily over the sparkling water filled and surrounded by attendant mermaids, Tritons, Seagods and Cupids.

There are a couple of sea horses at one side, and the head of some great sea monster shows just above the water leading the spirited party. It is a fine piece of painting—full of "the plein air" feeling and abounding in vigor and animation. The color is luminous and beautiful, the design fine, carrying one completely with its swing and rhythm. Mr. Paxton's idea is novel—the mingling of a mortal with the gods.

One bystander remarked, "He didn't think 'Jackie' was having as good a time as he should with the material offered."

F. Hopkinson Smith's exhibition of watercolors now open at the Copley Gallery, and recently held in New York, is of universal interest to the "Gallery Trotters." The pictures are, as always, picturesque and clever.

## PHILADELPHIA.

An exhibition of paintings by the late Charles Walter Stetson is on at the Academy. The exhibition numbers about 150 oils, watercolors and etchings, and is comprehensive of the work of early, middle and late periods. Before he died in 1911, Stetson became the fashion with a more or less influential body of art patrons the country over, who have in this exhibition—the first important aggregation of his easel creations—borne testimony to their loyalty to a passing yet distinctive phase of American art.

## HARTFORD (CONN.)

The third annual exhibition of oils and sculptures of the Connecticut Academy of Fine Arts opened at the Wadsworth Atheneum Jan. 13 to continue to Jan. 26.

The painters represented include Berge Harrison (Old Inn at Cos Cob and Sunset on the Neponset), Walter Gilman Page (Summer Day), Chas. Noel Flagg (Portrait of Paul Wayland Bartlett), Wm. R. Derrick (Gray Day Reflections), Alice Worthington Ball (Fortune Telling and the Pink High Chair), Joel Nott Allen (Portrait of A. D. Higgins), C. H. Freeman (Snow Scene), R. M. Shurtleff (Sunlit Woods), Wm. Silva (California Coast and Winter Sunset, Monday), Josephine Paddock (Character Study and Monday Morning), W. Gedney Bunce (Venezia), F. Asher De Voll (Sunset on the Thames), Francisco Pausas (Solitude), F. J. Waugh (Little Harbor, Bailey Island, Me., and Foot of White Road, Monhegan, Me.), Carl Rungius (State House in Winter), Josephine G. Cochrane (Evening, Canada and Pink Rambler), Clark G. Voorhees (An April Morning), Ruel Crompton Tuttle (Perdita and Florizel) and J. Alden Weir (The Peacock Feathers).

## WORCESTER.

Two exhibitions opened at the Art Museum Jan. 12 to continue to Feb. 2. One is of American etchings, held under the management of the Chicago Society of Etchers, and the other of a collection of small bronzes.

## CINCINNATI.

A collection of paintings and pastels by Charles S. Kaelin is on exhibition at the Museum to Feb. 2.

## BALTIMORE.

Seldom has a better exhibition of its kind been shown in this city than that now in progress at the Peabody Gallery under the auspices of the Baltimore Watercolor Club.

The show is especially interesting for its range of subject and the variety of method displayed, although the officials drew the line pretty close when it came to admitting the "freakish" things that pass nowadays as "advanced" and "individualistic" art.

The most extreme examples of the new movement, at the Peabody are the four, "Marsh—Winter," "The Red House," "Snowed In" and "Mid-Autumn," by Dodge MacKnight. Comparatively speaking, I suppose, these are tame enough. But it would take a clairvoyant eye, indeed, to discover truth or beauty in any of them. The sketches of Charles Hopkinson are also in the approved (in some circles) amateurish style, although they have the virtue of agreeable tonality and their vagueness is not pronounced enough to make them entirely unsuggestive.

David B. Milne contributes four pieces, "Tricolor," "The Bronx—Snow," "Black and White" and "Black Umbrella," eccentric in method but forceful in effect, especially in regard to realistic rendering of light.

The catalog contains 271 exhibits, representing 113 artists, and while the problems of properly hanging such a diverse collection must have been difficult, the work was admirably done. Alice Schille and F. Luis Mora, in point of strength and brilliancy of inspiration and technic, are the "stars" of the show. Miss Schille sent her "Pig Market."

"Moonlight in a Town," "The Visit" and "Sunspots on the Road," all vigorous and full of realism, although the last is chiefly interesting from a virtuosic viewpoint. Mr. Mora is at his best in "Spanish Fair in Time of Goya," his other work, "Vacation Time," is also a fine one. I will make further notice next week.

The William T. Evans Collection of American oils, chiefly landscapes, shown at the Lotos Club in New York last month, now loaned for several weeks to the Maryland Institute, was placed on view last Wednesday. The collection is a highly important one, and, as it has never been seen before in this city, arouses great interest.

W. W. B.

## CLEVELAND.

Mr. George E. Gage, for several years manager of the art department of Wm. Taylor, Son & Co., is now in New York visiting the studios and galleries to select paintings for the opening exhibition in his new galleries, formerly the Howe Mansion. The building has been remodelled and the upper floors have been turned into studios.

A collection of foreign paintings from New York is now on exhibition in the Art School Auditorium.

## SAN FRANCISCO.

An exhibition of paintings illustrating the development of art along the broadest lines closed recently at the Art Institute. Many of the exhibits were loaned by the Art Club of Los Angeles. Among the more valuable pictures shown were, "A Glimpse of Lake Tahoe," by Benjamin C. Brown; "Old Houses of Munich" and "A Cafe of Venice," by Helena Dunlap; "A Spanish Priest" and "Bit of Old Spain," by Carl Oscar Borg; "Arch Beach, California," by Franz A. Bischoff; "At the Pond" and "My Pet," by Jean Mannheim; "Spring in New England," by Ben Foster, and "The Southern Sea" by Gardner Symons.



## MORGAN PICTURES AT MUSEUM.

The event, long expected by Metropolitan art lovers who have not had the opportunity of visiting the Prince's Gate Mansion of Mr. J. Pierpont Morgan in London, and viewing there the pictures and other art treasures of the eminent collector, namely, the arrival of the famous pictures here, has occurred, and, following a press and private view in the gallery set apart for loan collections in the Metropolitan Museum, on Monday last, the public was admitted on Tuesday morning to the display, which will remain open for some weeks.

Although the exceptionally fine group of old masters, owned by Mr. Morgan and now shown here for the first time, form only a small section of his unrivalled art collections, and his famous Grasse Fragonards are yet to cross the Atlantic—the fame of the majority, at least, of the pictures now shown is world-wide. They all have hung—with the exception of the Colonna Raphael, which has been on exhibition, as a loan in the National Gallery—for some years, in Mr. Morgan's fine London residence at Prince's Gate, London, where they have been seen by thousands of American art lovers, an addition to other thousands from England and other countries. They have also been so frequently described and reproduced in art and other periodicals of late years, both in America and Europe, as to be familiar even to the general public. They do not call therefore for long or detailed notice, although every art lover, at least, should see them and they can also be studied again to advantage by the many New Yorkers who have seen them in London.

### A Raphael Masterpiece.

First in importance is the Raphael altarpiece known as the "Colonna Raphael," from its long ownership by the old Colonna family of Rome—and not only the first great example of the master to be brought to America, but undoubtedly the most important picture ever imported. The picture was painted in 1505 for the Nuns of the Convent of St. Anthony of Padua, who sold it in the closing years of the XVII century to the Colonnas, from whom it passed to the King of the two Sicilies and was hung in the Royal Palace at Naples, where it remained until the dethronement of Francis II in 1860. After wandering through various collections in Spain and England, it was offered for sale in the late '60s, but withdrawn. The South Kensington Museum in 1885 gained possession of the work for its undoubted owner, the King of the two Sicilies, and held it for him on exhibition until his death in 1894, when, through a London and afterward a Paris dealer, it passed into Mr. Morgan's collection.

The unquestionably beautiful and worthy example of the "Sweet" and "Sad" Old Master was painted about the same period as his *Ansdei Madonna* in the National Gallery—by some critics called Raphael's "Transition period" or that between his first and second manner. It has more strength, if not the same incomparable sweetness and delicacy of the *Ansdei Madonna*, and individual taste and preference must be exercised as to which is really the best of the two masterpieces. The eminent Dr. Bode rather belittled the value of the picture some twelve years ago, when, while admitting its genuineness and fine quality, he expressed surprise that no European Museum seemed to care to secure it even when its price was low. Dr. Bode, who, like Homer, "Sometimes nods," however, afterwards changed his opinion when Mr. Morgan was reported to have paid a half million for the work. The *Blenheim Raphael* was sold for \$350,000 about 1888 to the British Government, so that if Mr. Morgan really paid a half million for the Colonna, he was not, it would seem, overcharged.

### The Picture Described.

The picture—which depicts, as everyone knows, the "Virgin and Child, Enthroned with Saints"—is thoroughly characteristic, and is Umbrian in composition and expression. The Virgin sits on a raised throne, backed with a cloth of crimson and gold, and under a circular canopy and green hangings. The Child on her knee is fully dressed in a white tunic, and blesses the infant John clad in a camel skin and tunic. Vasari says the children are clothed so that

the Nuns did not have to look upon their nakedness. Saints Anne and Peter are on the left of the Virgin, and Saints Paul and Rissalia on the right. In the lunette at the top are depicted God, the Father, blessing the group below with an adoring angel and cherubs' heads on either side.

Behind the figures is a most wonderfully luminous and beautiful blue sky. The altarpiece had originally a predella of five panels, which have been separated and sold to the Dulwich Gallery, Lady Burdett-Coutts, Lord Windsor and Mrs. "Jack" Gardner of Boston.

### A Notorious Portrait.

Next in public interest to the great Raphael in the collection, but not the next in art worth or interest, is the notorious Duchess of Devonshire portrait, conceded now to Gainsborough, although the late Henry Labouchere contended up to his death that the portrait was not by Gainsborough and not of the Duchess at all, but of a certain Miss Foster. The picture's history—its reported loss by theft—its recovery years afterwards in Chicago by the late "Pat" Sheedy, an American gambler, and its restoration to the Agnews, all of which story is doubted by many people—and its final sale to Mr. Morgan—is too familiar to be repeated. The canvas is a showy one, much restored and fussed over, and, while it may have been stronger, when the Agnews originally purchased it for some \$52,000, it has so suffered as to hardly meet the standards of its fellows in the present display.

A far better Gainsborough is his "Lady Gideon" with all the painter's stately grace and dignity, and his charming portrait of "Mrs. Tennant." Sir Joshua is admirably represented in the collection by perhaps his most delightful and satisfying group portrait of "Lady Betty Delme and Children," which has the suggestion of that cream mixed with his colors, which he said he would like to use, and the equally lovely full length of the Duchess of Gloucester.

### Other English Pictures.

Romney comes next in interest with his satisfying typical portrait of Mrs. Scott Jackson (Lady Broughton), while the more sensational and great colorist, Sir Thomas Lawrence, is represented by his full-length presentation of the lovely Miss Farren (Countess of Derby), by some considered his best portrait, although painted in a comparatively and not typical low color key. This picture, like the Reynolds portrait, appears to far better advantage than in the Prince's Gate House, and takes on new beauties in the Museum Gallery.

The remaining early English masterworks are two splendid portraits—those of Miss Rose (Mrs. Bell) and Lady Maitland, by Sir Henry Raeburn, a group portrait of Mrs. Wells and her three young daughters by the pastellist, John Russell, whose works are too little known here, a charming figure work, "A Lady Ironing," by George and Henry Morland, the group portrait of the Godsall Children, sometimes called the "Setting Sun," as the figures are placed against a glowing crimson sky hot in color, but very typical, by Hoppner, a most satisfying typical "River Stour" landscape by Constable, and a Venice Grand Canal scene by Turner, "Depositing Giovanni Bellini's Three Pictures in the Church of the Redemptore," alas fading, and it is to be feared soon to fade away, like others of the same period, and subject by the great colorist.

### "Artificial" French Works.

It is a curious sensation to pass from these early English works to the lighter, more artificial, productions of the contemporaneous French painters, even to the lovely delicate half-length of Mme. de Mondville of the old pastellist, Quentin La Tour, the exquisite "Deveuse" (The Knitter), of Greuze, the refined and serious faced Mlle. Helvetius of Drouais, the equally refined, sweet-faced presentation of the Marquise de Laborde by Vigeé Le Brun, and—by comparison—the almost meretricious, if famous, Mme. de Pompadour by Carle van Loo, said to have been her favored portrait of herself.

### Other Noted Pictures.

Brief mention only can be made of the splendid half-length of the Regent Anne of Austria by Rubens, one of his best productions in portraiture, and of his early period, of his later and more brilliant portrait of the Cardinal Infant Ferdinand, once bought by Sir Joshua Reynolds for \$52.50, of Van Dyck's martial, stirring presentation of the Earl of Warwick, and his graceful, alluring portrait of a Genoese lady and child, of his Italian period, of the fine half-length of Nicolas Ruts by Rembrandt, a satisfying, if not a great example, shown at the Hudson-Fulton exhibition, of

the two remarkable landscapes by Hobbema, the "Tressor" and "Holford"—the last universally awarded the palm as perhaps his greatest work, of the fair—only fair—example of Velasquez, the presentation of the Infanta Maria Theresa, of the delicious character study of a Spanish child by an "unknown," whom one would give all his old boots to know, and lastly of the large, important and unusual example of the sweetly named Fra Filippo Lippi—an altarpiece, painted for the artist's friend, Alessandro Alessandri, between 1450-1455, and acquired by Mr. Morgan only last month.

### The Morgan Drawings.

In addition to the rare old pictures from his collections, Mr. Morgan has also loaned a collection of 14th-15th Century drawings classified by epochs, with some illuminated Mss.—the whole constituting the first of four loans of the kind which make, and will make, special exhibitions. The collection includes examples of work with the pen and bistre, and with bistre washes, by early masters, silver points by Filippo Lippi, Sano di Pietro and Perugino, four sketches by Michael Angelo, two drawings by Raphael and eight by Durer.

### Recent Museum Accessions.

The most recent accessions to the Museum are a double portrait of the artist's sons, by Albert Herter, the gift of Mr. V. Everit Macy, the well-known portrait of his father by Irving Wiles—the best example of the painter—purchased by the Museum, Schreyvogel's spirited "My Bunkie," presented by the artist's friends, and a good example of Alexander Harrison, "Castles in Spain," from an anonymous giver.

J. B. T.

## FOREIGN ART NOTES.

### Dusseldorf Art Exhibition.

While the "Great Art Exhibition" at Dusseldorf will be chiefly devoted to the works of German and Austrian artists, selected productions of French, English and Belgian painters will likewise be admitted. The Rhenish and Westphalian Art Association will, it is reported, spend the equivalent of \$15,000 for purchases of works of art for the lottery in connection with the exhibition.

### Feuerbach Display at Munich.

Much courage, devotion and artistic knowledge were necessary for the assembling from private collections of a typical exhibition of the works of Anselm Feuerbach. This result was, however, recently accomplished by the Heinemann Gallery, Munich, and some of the works exhibited have been reproduced in the Cicerone. These include: "Women Bathing," "Interment of a Monk," "Portrait of Freiherr von Seutter," "Dante and Virgil in the Lower World," "Venetian Scene" and various family portraits.

In a detailed review of these and other works, their characteristics are pointed out. Reference is made to "The Death of Dante." The "clou" of the exhibition was "Romeo and Juliet," painted in 1864.

### New Art Gallery at Marseilles.

A new and attractive gallery has been opened at Marseilles, to be called the Central Gallery. It has been established with the co-operation of Henri Grallon, the painter, and Maurice Roux, the art expert, and has made a specialty of floral subjects in water-colors.

### Albert Duprat Dead.

The death is announced of the painter, Albert Duprat, at Neuilly, aged 31. He was a talented artist, and made a specialty of Venetian scenes, for which he had achieved a reputation. Two sales of his works have been held at the Hotel Drouot.

## Public Sales of Art

AT

## The Anderson Galleries

Madison Avenue at Fortieth St.

The Art Collection of the late Col. Henry I. Chapman, made during half a century and long on exhibition in the Brooklyn Institute of Arts and Sciences, is now on view in the new Galleries.

The Paintings number more than two hundred and among them are fine examples of the best work of

Barker	Millet
Berckheyde	Monticelli
Corot	Morland
Courbet	Reynolds
Crome	Romney
Davies	Rousseau
Decamps	Salvator Rosa
Delacroix	Troost
Diaz	Troyon
Eaton	Turner
Gainsborough	Van Dyck
Guardi	Van Goyen
Hogarth	Van Tyl
Lawrence	Veronese
Mauve	Wiggins

and many other famous artists, and among the old paintings is a superb "Madonna and Child" attributed to Sebastiano del Piombo by Berenson and other competent authorities. The collection is of the highest interest and importance.

The Porcelains were acquired by Colonel Chapman nearly a quarter of a century ago and were expertized by the Hon. Chester Holcomb, one of the highest authorities. Notable among them are a Mustard Yellow Crackle Vase of unsurpassed excellence, an exquisite specimen of Peach Blow with a very unusual dragon decoration; a noble Black Hawthorn of great rarity; some fine specimens of ruby glaze, apple green, sang-de-boeuf and ashes-of-roses, and a unique piece of Liao in the form of a bowl of great beauty. The Sale of these Porcelains will be an art event of exceptional importance.

The Bronzes include Chinese, early Japanese, and European examples of great beauty and rarity. Among them to be noted are two large Temple vases of extraordinary quality and a pair of Chinese Vases of marvelous workmanship. Among the European Bronzes are three groups by Clodion and fine examples of the work of Barye, Gardet, Mene, Jacquet, and others.

The Chapman Collection will continue on exhibition mornings and afternoons until the Sale in The Anderson Galleries on the afternoons and evenings of Monday, Tuesday and Wednesday, January 27, 28 and 29. A catalogue of 191 pages with 37 illustrations will be mailed to any address for One Dollar.

The Oriental Art Collections of J. B. Kerfoot, Robert N. Bolton and Miss C. B. Nash, of New York, rich in Porcelains, Ivories and Prints. To be Sold Thursday afternoon and evening and Friday afternoon, January 23rd and 24th. Catalogues free.

Chinese and Japanese Collections of Miss Grace Edith Barnes, secretary of the late John La Farge, embracing lacquers, prints and embroideries, with old English China, brass and pewter. To be on Exhibition January 18th and Sold on the evening of January 30th. Catalogues free.

Unequalled facilities for the exhibition and sale of important art and literary collections. Correspondence invited. Sales at 2.30 and 8.15 o'clock. Exhibitions mornings and afternoons. Other important announcements later.

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(Last Notice.)

The large and varied collection of old and modern foreign and American pictures, numbering 238 in all, formed by Mr. Emerson McMillin, and which are to be sold at auction in the Plaza Hotel ballroom by Mr. Thomas E. Kirby on the evenings of Monday to Thursday, Jan. 20-23 next, inclusive, are on exhibition in six galleries of the American Art Association, No. 6 East 23 Street.

Well arranged and judiciously hung in the spacious and well lit galleries of the Association, Mr. McMillin's pictures are revealed in a manner will surprise even those familiar with them in their individual excellence and general superior quality. The collection as a whole is the most notable one of pictures to come on the N. Y. auction mart since the Yerkes' paintings were dispersed in 1910, and the most important of American oils since the sales of the Thomas B. Clarke and William T. Evans' collections, now many years ago.

**The American Pictures.**

In previous notices the early and modern foreign pictures in the collection have been briefly reviewed, and the most important suggested for study. In this last notice the exceptionally fine lot of American pictures call for mention.

The art lover, who has at all kept pace with the growth of modern American painting, and especially of landscape painting, and who visits and studies the present display, must be impressed, in comparing in memory Mr. McMillin's canvases with those of his more noted predecessors in the assembling of American oils, by the marked advance in technique during the past fifteen years made by even the acknowledged leaders of our National artists. While that great trio—Inness, Wyant and Martin—now long passed, were adequately represented in the Clarke and Evans collections, and their close follower, Minor, also showed in those collections the gamut of his art such painters as J. Francis Murphy, Bruce Crane, Charles H. Davis, W. R. Derrick, C. Warren Eaton, Ben Foster, Albert L. Groll, William Keith, Leonard Ochtman, Henry W. Ranger, the late Julian Rix, William Sartain, Gardner Symons, Carleton Wiggins and F. Ballard Williams had not then reached their full development, and even the veteran Thomas Moran and F. S. Church were not as fully appreciated as they are today. All these—with the exception of Moran and Church—are comparatively young men, and the still youthful Gardner Symons' and supplement, with, in every instance, well chosen examples, typical in subject and treatment—the splendid showing of the great trio Inness, Wyant and Martin, and their near fellow, Robert C. Minor, also departed.

**The Splendid Innesses.**

Fine and satisfying is the showing of the works of George Inness—19 in number—and which run the gamut of his development from his earliest exhibited picture, the "Afternoon" of 1846, in which year it was first shown at the American Art Union in this city, to the "Indian Summer" of 1894, the year of the artist's death—that superb poetical rendition of the tender aftermath of summer, purchased from the painter for presentation to the Rev. Newell Dwight Hillis when removing from Chicago to Brooklyn, by his Chicago congregation. There are canvases painted in his earlier, middle and late periods, all typical and whose selection proves how close a study Mr. McMillin has made of this painter and how earnest has been his search for the works which should represent him at his best. There will be, of course, individual differences of opinion as to the merits of the later works in particular, but there can be no dissent from the verdict that Mr. McMillin has, in this show-

ing, given the art world a most satisfying and comprehensive idea of the genius of the artist.

To the writer, the best examples are with the "Indian Summer," above noticed; the "Montclair, N. J."; the luminous feeling, "Pool in the Wood" of 1890; the "Gathering Clouds," with its remarkable tree reflected in a pool; the earlier "Hudson Valley" of 1870, with its superb distance effect; the "Tenafly-Autumn" of 1891, formerly owned by Mr. Clarke and purchased by him from the artist, a golden and colorful Autumn landscape; and the mysterious, poetical "Moonrise-Montclair" of 1892. There will undoubtedly be sharp competition for these American masterpieces of landscape painting by the collectors, museums and dealers of the country.

**Some Wonderful Wyants.**

But, if only admiration can be given to the group of Innesses, what shall be said of the Wyants—12 in number—all typical of the American painter of atmosphere and woodland solitudes? These, like the Innesses, carry the art lover and student through all the phases of this great painter's art—from the early and smoothly painted truthful and joyous "On the Upper Potomac" to the "Early Morning," from the Clarke collection, that truthful, feeling portrayal of the hour of dawn in a woodland solitude, to the windswept, storm tossed, sky and air of "Passing Clouds," and the simple, virile "Landscape—Gray Day," with moist soft gray clouds and a sleeping country underneath.

**Three Early Martins.**

The three examples of Homer Martin do not measure up to the larger showing of his famous confreres, but, although early works, they foreshadow the feeling and poetry of his later canvases, and are valuable as documents. The best is the "Autumn in the Adirondacks," a smaller original, if the writer is not mistaken, of the well-known and splendid later work of the same title in Mr. Untermyer's collection.

**Minors in Major Key.**

Robert C. Minor, if he had not won deserved fame before his comparatively recent death, would have done so by the showing of his works—10 in all—in the present display. He always had his band of admirers, which from now on, will be increased a hundredfold. He, too, may be studied in all his varying moods, always poetical, and full of sympathy with Nature in her softer phases. As dear to him were the mystery of moonlit nights and early dawns, as to Corot, and he translated them to canvas with a touch of that same inspiration which marked the great Frenchman. Especially notable among his works in the present display are the "End of Summer," the "Morning—Lake Konomac," "September" and the small "Sunrise" and "Winter."

**The Veteran Moran.**

A tribute must be paid to the veteran Thomas Moran for his splendid "Dream of the Orient," which would carry with Mr. Morgan's Turner, now at the Metropolitan, and which is holding its color as the Turner, alas, is not, and a word also for Carleton Wiggins' fine virile "After Wind—Rain," an early, but a strong work, while Leonard Ochtman's "Moonlight Shadows," J. Francis Murphy's "Autumn Landscape," Bruce Crane's earlier and strong "Winter," and the dead Julian Rix's "The Oaks" and William L. Picknell's "Near Annisquam," will, if I mistake not, be sought for at the sale.

The dispersal of this remarkable assemblage of American pictures, to say nothing of their foreign fellows, will be eagerly watched, and followed, and will probably not only arouse a market, too sluggish of late, but set a new standard of prices for American landscapes, at least.

James B. Townsend.

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## AROUND THE GALLERIES.

Mr. Eugene Fischhof, of Paris, will open, in the near future, galleries at 12 West 40 St., where he will show paintings of the varied schools.

The firm of Jacques Seligmann &amp; Co. was recently incorporated at Albany at \$10,000. The incorporators' names as published are Messrs. Joseph Linde, Harry J. Leffert and Robert T. Oliver.

Dr. Paul Mersch is due to arrive today from Paris with a collection of paintings. He will stop at the Savoy Hotel.

Mr. I. Simmons who arrived this week on the Caronia reports that the season in London is a good one. While in London, Mr. Simmons arranged for the shipment to his New York galleries, 581 Fifth Ave., of several eighteenth century English portraits and some old Dutch masters.

Mr. Frank Partridge arrived on Monday on the Caronia for his annual visit to N. Y.

P. W. French &amp; Co. have recently sold to Mr. David Warfield a fine 17th century Flemish tapestry, which comes originally from a palace in Southern France. The weave represents Bacchus and nude children bearing bunches of grapes to a wine press. It is believed to be one of the tapestries which inspired Le Brun in 1690 to design his pieces, "Les Enfants Jardinière," one of which is in the Musee Arrazzi, Florence, and is similar in theme and design.

The Louis Ralston Galleries announce an exhibition of portraits by Albert Rosenthal of Philadelphia, to open Jan. 27. There will be shown portraits of U. S. Supreme Court Justices White and Brewer and one of Mrs. E. T. Stotesbury.

In the galleries of Mr. Henry Reinhardt, No. 565 Fifth Ave., an exhibition is now on of figures and portraits in bronze and marble by J. Davidson to Feb. 1. The exhibition includes the sculptor's latest work done in Paris last summer, and a decorative panel in marble with figures modelled on early Egyptian lines.

Mr. George H. Ainslie for many years located at 1 Wall St. has taken an exhibition room at 569 Fifth Ave. where he will show, beginning Monday next, American paintings.

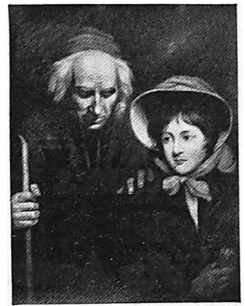
The galleries of Dikran Khan Kelekian, 709 Fifth Ave., in addition to their sale of Persian, Babylonian, etc., potteries, Egyptian potteries, Oriental rugs, Italian velvets and embroideries, have also on sale, Italian and Spanish antique furniture—a new departure. The furniture comprises chairs, tables, writing desks, etc. The galleries have recently received several Renaissance and Flemish tapestries.

Beginning Monday there will be on exhibition at the gallery of J. H. Strauss, 285 Fifth Ave., pictures by Florence Robinson.

Mr. Max Williams has leased the store at Madison Ave. and 48 St. for a gallery.

Carl Glucksmann, art dealer, has filed a petition in bankruptcy. His scheduled liabilities are largely for monies loaned him in Germany.

W. Roberts, art critic of the London Times, and the author of several articles in English magazines on American collections and collectors, arrived last week from London on the Carmania, and is now "expertising" the collection of Mr. John McFadden in Philadelphia.

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